



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

BOOKCRAFT

Mr. Morgan's Rarest Volumes

THE high prices paid for the world's rarest and most valuable books from an interesting chapter in the history of bibliomania. It is well known that Mr. J. Pierpont Morgan has probably the largest and most interesting collection of rare books in the world. It is especially important in that it contains an almost complete collection of all the books printed between the invention of the art of printing and the year 1500.

The most valuable of these have been on special exhibition at the Columbia library, where they have been of great value to students. An exhibition of his illuminated books has just closed there.

The first book printed from movable types was a Bible which came from the press of Gutenberg and Faust, at Mayence near Frankfort, between 1454 and 1456. The type was a large German text in imitation of the lettering used by the monks and other writers of manuscript missals, breviaries, choir books, Gospels and Psalters. Twelve copies on paper are in existence. The copy in Mr. Morgan's collection came from the Ashburnham sale at London in 1897, where it brought \$20,000. Of course, on this price, as on all the other prices, noted further on, Mr. Morgan paid a substantial advance. This so-called "Mazarin Bible" had previously brought £3,400 at the Perkins' sale in 1873.

Four other copies of the original twelve Gutenberg Bibles are in this country, one being owned by the Lenox Library, New York, another by the General Theological Seminary, New York, to which it was presented by Dean Hoffman; another by Mr. Robert Hoe, and one by Mr. James W. Ellsworth. Another copy seems to have been divided, as there is in existence the Old Testament part bound by itself. This half copy was sold in London in 1884 for \$3,800, being purchased by Mr. Morgan.

One of the costliest volumes in the Morgan collection is the second book ever printed with a date, a Psalter, printed in 1459, for the use of the Benedictine monks at the Abbey of St. James at Mayence, by Faust, who had dissolved partnership with Gutenberg and had taken into his printing office Schoeffer, his son-in-law. It came from the Thorold sale, London, 1884, and cost Mr. Morgan \$26,750.

Other valuable works in the collection are Chaucer's "Canterbury Tales," a first edition printed by Caxton at Westminster about 1478, the first and sixth leaves being in fac-simile. At a London sale in 1896 it was bought for \$9,400. Another copy of the "Canterbury Tales" printed by Wynken de Worde in 1498, now in the Morgan collection, cost \$5,000, and still another by Caxton, 1498, but lacking fifteen leaves, cost \$3,600. The first book printed in England came from the Caxton press the previous year, 1477. It was "Dictes or Sayings of the Philosophers." One of five perfect copies known to exist was sold to Mr. Morgan at the Ashburnham sale in 1897 for \$6,600.

Lefevre's "Recuyell," printed by Caxton at Bruges about 1474, but now lacking forty-nine leaves, came from the second Ashburnham sale, 1897, for \$4,750. Another copy of the same book, lacking thirty-three leaves, came from the same sale for \$3,000. "Cordiale," printed by Caxton at Westminster in 1479, cost \$3,000.

A "Livy," of 1470, one of three known copies on vellum, was bought at the third Sunderland sale, London, 1882, for \$2,600. Boethius's "De Consolatione Philosophiae," printed by Caxton about 1478, and lacking two leaves, cost \$2,550, and a "Speculum," printed by Caxton ten years later, one of three copies, came to the Morgan library from the third Ashburnham sale of 1898, for \$2,550.

Of the other rare impressions which did not cost record prices, I would mention the third book printed by Gutenberg after

The Collector and Art Critic

his partnership dissolution, Jann's "Catholicon," in perfect condition.

There is also a copy of the first book printed in Roman type. It was published at the monastery of Sabiaco in 1465. Up to that date Gothic type had been used exclusively.

Mr. Morgan's collection also contains a copy of the first book written by an Englishman—Richard the Bury's "Philobiblon," which was printed at Cologne in 1473. It is one of the rarest of all books and is very highly prized. The first edition of "Petrarch," printed in 1470; the first illustrated book, published in 1488, the first edition of Homer's "Iliad," of "Dante" and other classics, making a superb set; the first English book, "The History of Jason," printed by Caxton in London in 1475; the first book printed at Oxford, the first book on paper, printed at St Albans in 1486; the first book printed

in Paris and the first in Rome, and a large collection of the first prints of Aldus, the founder of the Aldine Press, can be found there.

The most valuable book owned by Mr. Morgan, and one of the most valuable in the world, is a manuscript "Book of Hours," prepared for the Queen of Naples in 1390 by Julio Clovio, of an ordinary prayer book. Every page is illuminated with miniatures and other designs. The covers are of solid gold exquisitely chiseled. Its cost was \$50,000.

Editor's Note. Just as we go to press another book has reached Mr. Morgan through the New York Custom House, where he has paid (October 25th) duty on "a magnificent illuminated Bible done by the Monks of Cluny in the thirteenth century," valued by the customs authorities at \$25,000.

A Fascinating Side of Book Collecting

There was a time when Quarto Caxtons were sold for ten shillings, while the folios went for a guinea apiece, although the record price for a Caxton was paid in 1902, in London, for his "Royal Book" printed about 1488. It brought \$11,025. There also was a time when one readily could get a first folio Shakespeare for a ten-pound note, but in 1901 at a London sale one fetched \$8,600; and priceless gems of Americana, such as Denton's "New York," Smith's "History of Virginia," and "The New England Primer," have been picked up for a few cents.

And these days are not yet past. To bewail "the good old days of book bargain hunting," is to be blind, ignorant or lazy. We are living in the midst of plenty and at no other time and at no other place (London excepted) can such bargains be secured as may be found today in New York.

It is not so very long since a well-known Brooklyn collector bought one of the rarest of Hawthorne's books, his "Universal

History," in a New York second-hand book store for twenty-five cents, and in a furniture auction room some one secured for a few dollars a rare engraving by Amos Doolittle, a memorial to officers killed at the beginning of the Revolution, a print easily worth \$200.

A collector in Boston a few years ago sent to Sotheby's in London a volume of "Massachusetts Laws" which brought \$135, and he had picked it up for \$3 at an auction in Boston. An autograph dealer bought for \$1,000 a large quantity of Madison papers at a Philadelphia auction and in a few weeks sold them for \$7,500. A volume of "Outcroppings" containing Bret Harte's earliest printed efforts, and now bringing at auction \$20 or \$30, was bought at a five cent bookstall.

This is but a glimpse of a fascinating side of book collecting. With keen judgment, faultless taste, inexhaustible patience—and contempt for ridicule—the book collector may in New York rival the success of Brinley, Fredrickson, Henry Stevens and T. J. McKee. Like them he must

**Prologus sup deuotissimo trac-
tatu corone mystice dei genitricis
temp virginis Marie feliciter in-
cipit**



Corona aurea super caput
cuius expressa signa sanctita-
tis. *Ecclesiast. xlv: Gloriosa vir-
ginis imperatoriam maiest-
tatem omnium virtutum glo-
ria et honore decorata: mar-
garitis omnium carismatum adornata: sapi-
entie et scientie fulgore illustrata: laudare
benedicere et predicare docent scripturę ho-
rantur creature: mouent figure. peneq; oēs
scientie theologicę sacre pagine. Ad hoc eti-
am incitamus: p signa mirifica. p oracula
de celo lapsa: per occulta mysteria: per doctri-
nam propheticam: per significationem mi-
sticam: per lectionem euangelicam: per apof-
tolicam rubam. Nam enim laudant eā celi
celorum: sol et luna: stelle: et lumen: totus or-
bis terrarum. chori et legiones angelor: et om-
nes phalanges spirituum supernor. Quapropter*

*A Beautiful Fifteenth Century Book Page
From "Corona Mistica Beata Marie Virginis Glor-
iosa," printed by Gerard Leew, in
Antwerp, 1492*

have an eye for the future. He will buy, for instance, handsome specimens of American book bindings executed before 1830, old bookplates, items relating to the Revolution, or books illustrated with copperplates by American engravers. These are all still reasonable in price, but will surely advance in value considerably. The American collector may still find a store of treasures to draw from. Then, if you read books as well as collect them, you will obtain valuable special knowledge of the work of American writers. In the biographies of the great authors of this country you will often find that all their writings are not included in the cheap modern editions, and you will then know, when you meet an omitted short story, for instance, that you have a "find." Most readers of American literature have never even heard of Franklin Evans's "The Story of an Inebriate." If they saw it, they wouldn't be interested; even dealers might throw it in the waste basket. But you will know that it is Walt Whitman's first published work, and that it is rare and valuable.

There is a great deal yet to be discovered; many gems yet to be dug up. Don't look for Caxton's or first folios, but, with knowledge equipped and brain alert, keep on hunting and you may capture prizes.

New Books on Art Subjects

For a book of succinct clearness and definite aim commend me to T. Herbert Slater's, "How to Collect Books," imported by the Macmillans. It is the bibliophile's primer. When one has traveled afar in the realm of bibliomania, it is positively refreshing to return to first principles and see the good old catch-words, "signatures," "labels," and so on.

No one who makes any pretence of loving books or of collecting them can afford to be without this *materia biblica*. A wealth of information for the student of books is found in such chapters as "The Titlepage and Colophon," or "Book-binding," or "Illustrated Books," in which Grangerizing receives its due

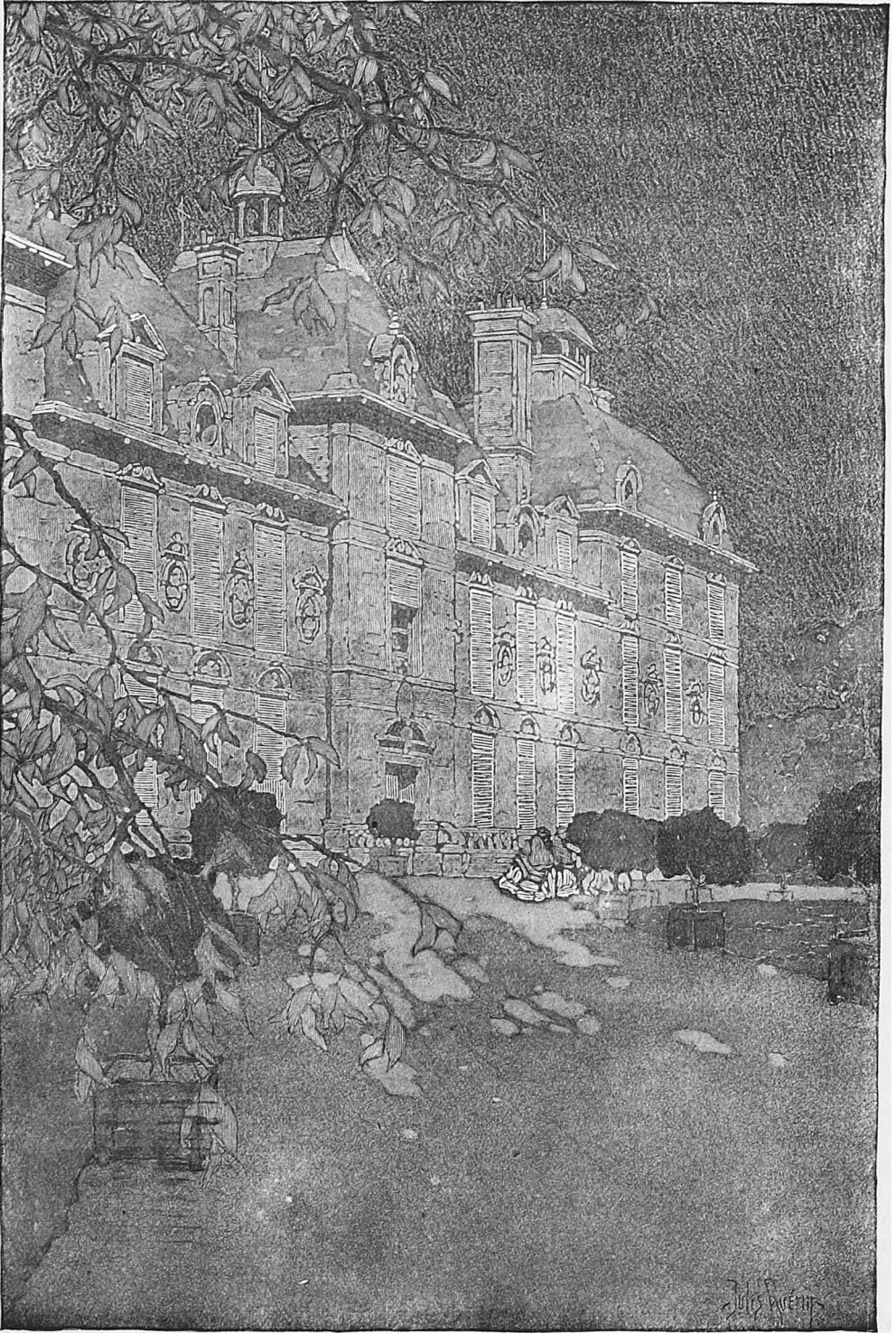
stigma. Celebrated presses and great collections are described in the perfection of completeness, and all in a manner so familiar and so concise that the whole science of book-collecting becomes a romantic pastime.

In the index the titles of books to which reference is made in the text are printed in italics, forming an extensive bibliography on the subject.

There is a Nemesis that pursues our path. To me it comes in the form of "The Chateaux of Touraine."

To explain:—I "played hookey" this summer, broke away from hard work at the European exhibitions and museums,

Jules Guérin



The Chateau of Cheverney

From "The Chateaux of Touraine"

Copyright, 1906, by The Century Co.

Bookcraft

for a week's visit among the châteaux. It seems to me now as if I might as well have kept on working, for the descriptions by Miss Lansdale, and especially the pictures by Guérin, are nearly as good as a trip through that romantic region; and, having been there, I know whereof I speak. This beautiful book will certainly appeal to every cultured reader and traveler.

The text compels the attention and inspires a vivid interest in the stirring and dramatic days of feudal France. The sixteen color plates, after Guérin's drawings, present original and peculiarly interesting views of these ancient castles in that personal and individual style of his which proclaims a master in seeing, and in portraying what he sees.

The make-up of the book reminds one of the coming of the holidays, for which no better gift could be selected. It is as artistically put together as the contents deserve, and that is setting a high standard for it.

("The Châteaux of Touraine." The text by Maria Hornor Lansdale. Illustrations in color by Jules Guérin. New York: The Century Co. \$6.00 net.)

That classic of art literature, the memoirs of Benvenuto Cellini, appears from L. C. Page & Co., of Boston, bound in ooze sheep, uncut, gilt top, with the arms of the Cellinis stamped on the front.

The childishly vain style of the autobiographer has been carefully, sometimes painfully, followed by the translator, but the book is always interesting, because of the frankness and insouciance with which the author records his relations with the men and affairs of his time.

("Memoirs of Benvenuto Cellini, written by himself." Translation by Thomas Roscoe, revised by Luigi Ricci. With illustrations in photogravure. Boston: L. C. Page & Co.)

A reprint of the "Legends of the Madonna," one of Mrs. Jameson's best-known works, comes in a blue cloth bind-

ing with parchment back and illustrated with 27 photogravures, principally after the Italian masters, and over 150 cuts in the text. Mrs. Jameson was one of the first of our art writers, and was fully equipped by exhaustive study. Later researches have discarded the attributions which were given in her time (the middle of the last century) to several of the paintings she mentions. Nevertheless, her work will always be regarded as excellent books of reference on the subjects of which she treats.

("Legends of the Madonna, as Represented in the Fine Arts" by Anna Brownell Jameson. With illustrations in photogravure and line. Boston: L. C. Page & Co. \$3.00.)

First published in 1904, the "Memorials of Edward Burne-Jones, a memoir by a loving wife, has been reissued in one volume with the original illustrations, which are however, unworthy of the subject, being from very poor and worn half-tone plates.

The book is well-known as a faithful portrayal of the life of the great artist; and it is especially interesting because of the minute details related which reveal the growth and inward spirit of the man.

("Memorials of Edward Burne-Jones" by C. B. J. New York: The Macmillan Co. \$4.00.)

Whenever a new volume appears in the Newnes Art Library, I send an order for it, if the New York publishers are dilatory or forgetful, for these books are too valuable to miss. A score or more of these monographs on the principal artists of ancient and modern times have been published, each with a half-hundred illustrations of their principal paintings.

The essays are invariably written by specialists, and I have never yet been able to find fault with any of them.

The "Michael Angelo" and the "Delacroix," the latest of the series, are fully up to the standard. He who purchases a whole set will have, for compara-

The Collector and Art Critic

tive study, an excellent record of the masterpieces of art.

("Michael Angelo." An Essay by Dr. George Gronau. With fifty illustrations. "Delacroix." An Essay by Henri Franz. With fifty illustrations. New York: Frederick Warne & Co. \$1. 25 each.)

From the Frederick A. Stokes Company has been received a booklet containing half-tone reproductions of Hanfstaengl's photographs of sixty of the works of Rubens. The selection has been made so as to adequately represent the various characteristics of Ruben's work. A helpful addition to the titles affixed to these illustrations is a statement of the place where the original is to be found.

The little book is a novelty and should find a sale among art students.

Collectors of art books should have the monograph on Homer Martin, which Mr. Macbeth has published. Not only does it offer an interesting appreciation of this great artist, written by his widow, but in its illustrations and general make-up it is a credit to the De Vinne Press.

Bibliophiles and those interested in collecting should hie themselves to Brooklyn and visit the Abraham & Straus store on Fulton Street, where they will see an exhibition of the utmost importance to them: early and modern American, English, Welsh and Continental bookplates, collected by Mr. Henry Blackwell, on view in the Book Department.

A full description of this collection will be found in the December number of this magazine.

STAGECRAFT

THE Avenue has no monopoly of art. Step across to the Gilded Way, the Aurora Borealis of New York, and you will find art in the theatre, used as a "peg to hang a tale upon." Of all the crafts the one most neglected in artistic discussion is stagecraft. I do not mean the histrionic side of the stage; I refer to the mounting of "the boards."

A vast stretch lies between the old ways—tallow dips for footlights, blue flies, and one parlor set for the last century's dramas—and the present perfection in presenting a *fin de siècle* spectacle. It never was told on the Rialto that hydraulic and electric machinery would take the bread out of the mouth of the erstwhile Jack-of-all-work, the property man of Garrick's time. Even today the populace does not realize how much of the sum total of a play's success is to be ascribed to the versatility and genius of the official in whose care is placed the grouping, scenery, costumes—the entire setting of the play. Every artist who paints a "drop" adds to or detracts from the perfection of

the whole. The late Sir Henry Irving was the pioneer in the field of stagecraft as we have it today. His scenes were tableaux, carefully planned and executed with consummate skill. He was the prince of stage directors. Then Richard Mansfield, his follower, excelled him in magnificence, and on they came until the present Hippodrome was built, which reached, perhaps, the apogee of this form of stagecraft—the production.

Surely the playwright has not improved. Shakespeare, Fielding, Corneille, hold their laurels. Nor can we say that Mrs. Siddons, Kemble, Ristori, or Grisi have been dethroned. But that particular part of the dramatic entertainment which appeals to the eye, the craft of the stage, has developed and its conquests and accomplishments are worthy of record and review in a magazine devoted to the development of all the arts.

As "a looker on in Verona," as blithely saith Warwickshire Will, I will take you this time to a new playhouse, "the Astor," to point out the artistry of its first productions.